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reign of stucco;" and what ambitious young architects speak of as "the New Gothic."

Mr. Loftie has studiously avoided technical terms as far as possible, and his argument will appeal to all who desire a sound comprehension of the true principles of architectural art. The book is handsomely and generously illustrated with fifty full-page plates, showing examples of some of the most beautiful and characteristic architecture in England. Some of these are from rare prints and other remote sources, and others are from photographs. They afford excellent means for comparative study, and amply vindicate Mr. Loftie's argument.—*The Beacon*.

PREHISTORIC ARCHÆOLOGY.

HENRY BALFOUR. *The Evolution of Decorative Art*. An essay upon its origin and development as illustrated by the art of modern races of mankind. 12mo. pp. xv, 131. Macmillan & Co., New York, 1893.

This little volume, by the Curator of the Ethnographical Department of the University Museum, Oxford, is an attempt to show the possible origin of prehistoric art in general by means of objects taken from modern uncivilized peoples, and showing the origin and development of decorative motives. The author's range of observation is not a very wide one, as he has confined himself apparently to the Pitt Rivers collection in Oxford, supplemented by a review of English and American literature. This field of observation has nevertheless enabled him to produce a very interesting series of illustrative forms, since the Pitt Rivers collection was made with this object in view. His point of view, is that art is primarily naturalistic and realistic, becoming conventional by successive stages. In the first stage, natural or accidental peculiarities are appreciated as ornamental effects and are in some artificial manner rendered more emphatic. In the second stage, natural effects are imitated or copied, with more or less fidelity to nature. In the third stage, we meet with a gradual metamorphosis of design through variation, which is often unconscious and unintentional, and sometimes intentional.

The illustrations which Mr. Balfour brings forward prove the value of applying the general ideas of evolution to the sphere of decorative design. Many forms which would otherwise remain obscure are rendered intelligible in the light of their origin and growth. Such little volumes, clearly written and from an inspiring standpoint, are certainly a contribution to the subject, and to be welcomed by all interested in the development of the history of art.

A. M.